

THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. I., No. 27.]

SATURDAY, JULY 26, 1856.

[PRICE 3D.
BY POST, 4D.]

Musical Announcements, &c.

HER MAJESTY'S THEATRE.—

PICCOLOMINI.—First night of **DON PASQUALE.**—**ROSATI.**—**LE CORSAIRE.**—THIS EVENING July 26, will be presented Donizetti's opera of **DON PASQUALE.** Norina, Mlle. Piccolomini (her first appearance in that character); Ernesto, Signor Calzolari; Dr. Malatesta, Signor Belletti; and Don Pasquale, Signor Rossi. To conclude with the new ballet, entitled **LE CORSAIRE**, with new scenery, dresses, and decorations. Conrad, Signor Ronzani; Seyd, M. Dauty; Yussuff, M. Venafra; Birbanto, M. Vandriss; Sulmea, Mlle. Clara; Dilare, Mlle. Lizeux; Gulinare, Mlle. Ross; Medora, Madame Rosati. Rossini's opera, **Tancredi** will be repeated forthwith for the last appearance of Mlle. Wagner. Applications for boxes, stalls, and tickets to be made at the box-office of the theatre, Colonnade, Haymarket.

HER MAJESTY'S THEATRE.—

The following are the arrangements for the Last Week of the season. Monday, July 28th (Mlle. Wagner's last appearance), **TANCREDI.** Tancredi, Mlle. Wagner (her benefit and last appearance). Tuesday, July 29th, **DON PASQUALE.** Norina, Mlle. Piccolomini; Thursday, July 31st, **LA FIGLIA DEL REGGIMENTO.** Maria, Mlle. Piccolomini. Saturday, Aug. 2, **LA TRAVIATA.** Violetta, Mlle. Piccolomini. With the new grand ballet of **LE CORSAIRE.** Medora, Madame Rosati. Farewell nights.—Tuesday, August 5, Thursday, August 7, and Saturday, August 9. On each night Mlle. Piccolomini will appear in a different part.

ROYAL ITALIAN OPERA, LYCEUM.

Last Night but Four. Bosio.—Mario. This evening (Saturday, July 26.) will be performed Verdi's grand opera **IL TROVATORE.** Leonora, Madame Bosio; Azucena, Mlle. Didié; Inez, Madame Tagliafico; Il Conte di Luna, Signor Graziani; Fernando, Signor Tagliafico; Ruiz, Signor Soldi; Un Zingaro, Signor Gregorio; and Mazzico, Signor Mario. Conductor—Mr. Costa. Commence at 8.

ROYAL ITALIAN OPERA, LYCEUM.

—Last Night but Three.—Extra Night.—Last Night of **Lucrezia Borgia.**—On Monday next, July 28, will be performed (for the last time this season) Donizetti's Opera, **LUCREZIA BORGIA.** Characters by Madame Grisi, Mlle. Didié, Signor Ronconi, Signor Tagliafico, and Signor Mario. After which the ballet of **EVA.** Eva, Mlle. Cerito.

MADAME RISTORI.—LYCEUM

THEATRE.—Madame RISTORI, previous to her departure for Paris, will give three additional PERFORMANCES, viz.:—On Monday, July 29 (a Morning Performance), **PIA DE TOLOMEL** and the petite comedy **I GELOSI FORTUNATI.** Wednesday, July 30, **ROSMUNDA.** And Friday, August 1, **FRANCESCA DI RIMINI** and **I GELOSI FORTUNATI**, being most positively the last night of Madame Ristori's performance this season. Applications for boxes and stalls may be made to Mr. Parsons, at the box-office of the theatre; or to Mr. Mitchell, Mr. Hookham, Messrs. Andrews, Messrs. Ebers, Mr. Hammond, Mr. T. Chappell, and Mr. Olivier, Bond-street; Mr. Sans, St. James's-street; Messrs. Cramer, Beale, and Co., and Messrs. Julian and Co., Regent-street; Mr. Dyte, Strand; and to Messrs. Keith and Prowse, Cheapside.



BRADFORD TRIENNIAL MUSICAL FESTIVAL, 1856,

Will be held in

ST. GEORGE'S HALL,

TUESDAY, August 26. THURSDAY, August 28.
WEDNESDAY, August 27. FRIDAY, August 29.

Principal Vocalists:

MADAME CLARA NOVELLO,
MISS SHERRINGTON, MADAME WEISS,
MRS. SUNDERLAND, MISS MILNER,
MADEMOISELLE PICCOLOMINI,

MADAME ALBONI,
MISS FANNY HUDDART,
MADAME VIARDOT GARCIA,

MR. SIMS REEVES,
MR. MONTEM SMITH, HERR REICHARDT,
MR. WEISS, SIGNOR BELLETTI,
SIGNOR BENEVENTANO, MR. WINN,
HERR FORMES.

CONDUCTOR . . . MR. COSTA.

THE BAND

will be selected from the members of the Royal Italian Opera, the Philharmonic Societies, &c., London.

THE CHORUS

from the most efficient Vocalists of Bradford, Leeds, Halifax, Huddersfield, Keighley, Dewsbury, and the neighbouring villages, forming together an ORCHESTRA of nearly 350 PERFORMERS.

TUESDAY MORNING, August 26th,

MENDELSSOHN'S ORATORIO, "ELIJAH."

WEDNESDAY MORNING, August 27th,
COSTA'S ORATORIO, "ELI."
(First time of performance in Yorkshire.)

THURSDAY MORNING, August 28th,
HANDEL'S ORATORIO, "THE MESSIAH."

FRIDAY MORNING, August 29th,
SELECTION DAY.

GRAND MISCELLANEOUS CONCERTS, on TUESDAY, THURSDAY, and FRIDAY, EVENINGS; consisting of MS. CANZATAS, "ROBIN HOOD," by J. L. HATTON; and "MAY-DAY," by G. A. MACFARREN, composed expressly for this Festival; also Grand Symphonies, Overtures, Selections from Operas, Madrigals, Part Songs, &c., &c.

SECURED SEATS, NUMBERED.

FOR EACH PERFORMANCE.

	£ s. d.	West Gallery	s. d.
Stalls	1 1 0	First Division . .	10 0
Area	0 15 0	Second do.	7 0

UNSECURED SEATS.

	£ s. d.	North & South Galleries—	
Area—		Unreserved	3 6
Unreserved	7 0		

Outline Programmes and full particulars may be obtained on application to Mr. CHARLES OLLIVIER, the Secretary to the Committee, St. George's Hall, Bradford.

SAMUEL SMITH, Chairman.

CRYSTAL PALACE.—OPERA

CONCERTS.—LAST CONCERT. Admission, 7s. 6d. Children under Twelve, 3s. 6d. The Twelfth Grand Concert by the principal artistes of the Royal Italian Opera, will take place on FRIDAY NEXT, August 1st. Doors open at One: Concert to commence at Three. Visitors not holders of Two Guinea Season Tickets will be admitted by Tickets at 7s. 6d. each; Children under Twelve, 3s. 6d. These Tickets may be obtained at the Palace; at the Company's Office, 70, Lombard-street; and at Mitchell's Library; Sans' Library; of Messrs. Keith, Prowse, and Co.; and of Messrs. Cramer, Beale, and Co. Reserved seats in the new Galleries may be engaged at 2s. 6d. each. Tickets for these seats will be issued at the Crystal Palace only. After the Concert there will be a display of the Fountains.

G. GROVE, Secretary.

CRYSTAL PALACE.—Pianoforte

Recitals.—Mr. HAROLD THOMAS is engaged to give a SERIES of SIX RECITALS on the GRAND PIANOFORTE, manufactured for the Company by Messrs. Collard and Collard, to take place on Saturday afternoons, commencing at half-past Three o'clock precisely. Programme of the Fourth Recital on Saturday, July 26:—Moreau de Concert, La Cascade, Pauer; Nuits blanches, op. 82, Stephen Heller; air and variations, The Harmonious Blacksmith, Handel; valse in D flat and study for the black keys, Chopin; tarantella, M.S., W. G. Cousins; grand duo concertante for two pianofortes, on a theme from Bellini's Norma, Thalberg, Mr. W. G. Cousins and Mr. Harold Thomas.

G. GROVE, Secretary.

GRAND OPERATIC CONCERTS.—

CRYSTAL PALACE.—Tickets of Admission for the above, including conveyance by railway, may be had at the London-bridge Terminus; or at the Offices of the Company, 43, Regent-circus, Piccadilly.

CRYSTAL PALACE.—Performances

on the Prize Organ of the Paris Exposition of 1855, erected in the South Transept by Messrs. Bevington and Sons, will take place as under:—Mr. HALLETT SHEPPARD on MONDAY and WEDNESDAY, at Three and half-past Five. Mr. WILLING (Organist of the Foundling Chapel) on THURSDAY and SATURDAY, at half-past Five. G. GROVE, Secretary.

MISS P. HORTON'S PROVINCIAL

TOUR.—All applications for Mr. and Mrs. German Reed's Popular Illustrations to be made to Cramer, Beale, and Co., 201, Regent-street.

SINGING.—The Stage or Opera.—

A young Lady is required, possessing a superior and powerful voice, with good personal appearance, and a competent knowledge of music, as an Articled Pupil to a professor of eminence, who can obtain for her eligible engagements. For premium and other particulars, direct, with real name and address, to J. H. S., "Musical Gazette" office.

As MUSICAL GOVERNESS.—Wanted,

in a school, a LADY, not under 25 years of age, possessing a thorough knowledge of music and singing. She must also be a good English scholar. Address B.Y., "Musical Gazette" office.

NOTICES, &c.

Post Office Orders for 3s. 5d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

RECEIVED.

Miss G. M., Elizabeth-street; Miss P., Glasgow; W. L., Salford; R. Y., Berwick; H. A., Ryde; W. M. R., Liverpool; B. W., East Dulwich; H. F., Birmingham; W. M., Chichester; H. S., Liverpool; H. D. T., Plymouth.

THE MUSICAL GAZETTE

SATURDAY, JULY 26, 1856.

IN continuation of our remarks upon the direction of the Royal Surrey Gardens, we must express our surprise, in addition to the fact of Mr. Benedict's name being withdrawn from the list of conductors of the grand Inauguration Festival, that while Worcester, Gloucester, Hereford, Birmingham, and Winchester were invited to send conductors to this vaunted gathering, the sister capital, Dublin, was not asked for its representative. By many degrees the finest musical performance of the kind, inaugurative or otherwise, to which we ever listened, was at the opening of the Dublin Exhibition, in 1853, when a selection of music, comprising one of the finest choruses by each of the great masters, Handel, Haydn, Mozart, Beethoven, and Mendelssohn, with the Hundredth Psalm and the National Anthem, was given by a chorus of 1000 voices culled from all quarters of Erin, and an enormous orchestra strengthened by two or three military bands. This huge force was presided over by Joseph Robinson, and the execution of compositions demanding alternate force and delicacy of singing was a marvel of accomplishment on the part of the Irish choralists that deserved any compliment which could be paid, and which might have been paid by inviting Joseph Robinson to take part in last week's proceedings. We are at a loss to account for so grave an omission, and glad to have the opportunity of referring to so brilliant a performance as that at Dublin, for it passed comparatively unnoticed at the time. If the Directors plead that *all* the conductors of merit and repute could not be invited, and that there was already an abundance of them provided, we ask why was Signor Venzano engaged from Genoa to conduct a *valse-chanson*, which after all is only an adaptation from Strauss's dance music. He might very well have made room for our Dublin brother.

The association of fireworks with first-class music, which was just tolerable, yet of questionable propriety, on the miscellaneous concert night, was unpardonable in the case of the *Elijah* performance yesterday week. This is lowering music with a vengeance. The public are summoned to a grand musical festival at which the most celebrated choirs are to assist, and are told that a great music hall is provided, in which they can hear the finest compositions; on one evening they are engaged in listening to the lofty exposition—whether the words or music are considered—of the events in a prophet's life, are deeply impressed with the performance, and, at the conclusion, turn themselves round to be recreated with figgigs, as if the oratorio were a mere amusement,—part of a round of entertainments, with no aim at ennobling and elevating the mind, and no purpose beyond willing away two or three hours. That the public find no fault with the association of the very highest order of music with pyrotechnics, and

that they enjoy their evening upon the whole, is no justification of so unartistic an arrangement; many people are quite ready enough to treat *all* music as an amusement, and to consider its professors rather as mere contributors to their gratification, than as votaries of an art which refines all who study it. We should not have said thus much about the Inauguration, but that so many persons are apt to consider that everything that is pompously announced—and even carried out—must be everything that is correct, in whatever light it may be regarded. Such never give a thought to the tendency of any mis-management, or to the effect which musical matters of great publicity have upon the art. They are content to take everything as they find it, and to be “amused” accordingly, and it is for us, or any conscientious critics and upholders of the dignity of music, to do our utmost to obtain that respect for it which calculating directors do not seem inclined to evince.

What must our continental neighbours think of the state of music in England, when—no festival having taken place in London for several years—our great metropolis suddenly builds a hall of superlative dimensions, and calls its public together to *Elijah* and fireworks!

The management have turned honest this week. They have headed their advertisements, “Jullien's Concerts.” Why not have done this from the first, instead of making it appear that they gave a grand Festival in which *all* were *alike* interested? We thought there was a great flavour of “Jullien” about the whole affair last week, and that the other conductors were introduced as a sort of blind, which would appear to have been the case.

Metropolitan.

ROYAL SURREY GARDENS.

(Continued from page 305.)

THE performance of *Elijah*, on Friday, was an important portion of the inaugurative week. The band and chorus was on the same extensive scale as when the *Messiah* was given on the previous Tuesday, and M. Jullien again conducted. The principals were Madame Clara Novello, Madame Rudersdorff, Miss Dolby, Miss Newbound, Mrs. Temple, Mr. Sims Reeves, and Mr. Weiss. M. Jullien showed himself well acquainted with the score, but made sad mistakes with the *tempo*, or rather the speed of various movements. “Thanks be to God,” sung with wonderful spirit and decision, and encored with acclamations, was a little too fast, (although the “torrent” passage of the violins towards the close gained in effect from velocity,) and “Be not afraid,” very much so: the second part, “Though thousands languish” was really ridiculous, and was jerked through at a speed that rendered it almost impracticable for the choir. “He watching over Israel” was similarly ill-treated, and towards the close a strong contrast was created by the introduction of a considerable *rallentando* where the time should be strictly kept. The consequence was that the termination appeared more like that of a sentimental ballad than of a flowing chorus. The band was unsteady, and some of the wind instruments were occasionally amazingly coarse; a horn, in one of the Baal choruses, persisted in holding on a note when every one else was silent, and when he himself ought to have been enjoying a few bars' rest.

All that was done by the principals was done magnificently. Mr. Weiss's singing was particularly admired, his rendering of “Is not his word like a fire,” exciting unusual attention and applause. The unaccompanied trio “Lift thine eyes,” was encored; also Mr. Sims Reeves's fine delivery of “Then shall the righteous.” We should also particularize Miss Dolby's declamation of the recitatives of the queen, Jezebel, which was of the most energetic kind, and responded to by the chorus with amazing

fire; indeed, M. Jullien's fancy for great speed, and his animated conducting were of some service in the more thoroughly dramatic portions of the oratorio. We had almost forgotten to speak of Mr. Sims Reeves's short recitative, "See now, he sleepeth," preceding the unaccompanied trio; a more exquisite little piece of pure singing we never heard.

The hall was by no means full, and the sedentary accommodation was very limited; there was more sitting-room in the galleries, but for all of these an extra charge is made. We are of opinion that the hall should be filled with seats. No one can hear music in comfort while folks are walking about in search of a resting-place.

The concluding concert of the inauguration on Saturday evening drew a great crowd. The principal attraction was Albani, who was in splendid voice, and extracted enthusiastic shouts of applause from her auditors. She sang her celebrated "In si barbara," from *Semiramide*, and the *Tyrolienne* from *Betty*, "In questo semplice," the latter being noisily encored. Madame Novello joined her in the duetto, "Lasciami," from *Tancredi* which, if the audience had had their own way, would have been repeated, and sang a ballad by Macfarren, "The Captive of Agincourt." Miss Dolby sang the "Green trees," by Balfe, gaining hearty applause; and Madame Gassier created a *furor* by her sparkling delivery and embellishment of "Una voce;" she responded to a loud encore by singing that everlasting "Ah che assorta," the waltz by Strauss. The other vocalists were Mdlle. Beyer Zerr, Fraulein Jessie Rolls, Miss Kate Ranoe, Herr Rokitanski, and M. Gassier, who respectively gave abundant gratification. The chorus obtained an encore in Festa's madrigal; they also shone in Bishop's "Tramp" chorus, and "The heavens are telling." They also had to sing in the *marche symphonique* of M. Jullien, a piece of unmitigated "bosh," for which we have already expressed our great disgust.

The instrumental pieces were important; there was the third symphony of Mozart (E flat), the last movement of the C minor of Beethoven, the *Concert-stücke* of Weber, effectively rendered by Miss Arabella Goddard, and two of Weber's overtures, *Euryanthe* and *Jubilee*. There were smaller pieces in the shape of fantasias by Signori Bazzini, Piatti, and Bottesini, and Madame Dreyfus on the "piano-harmonium," the "harmonium" part of which is so sweet, and the "piano" so paltry (*vide* MUSICAL GAZETTE, page 281). The conductors were M. Jullien, Mr. E. J. Loder, Signor Bottesini, Mr. Spark (Leeds), and Mr. G. T. Smith (Hereford).

The display of fireworks, which is of an unusually brilliant description, concluded the festival.

ST. MARTIN'S HALL.

The last concert of Mr. Hullah's season was a performance of the *Creation*, which had the advantage of Madame Rudersdorff, Mr. Sims Reeves, and Mr. Thomas, in the solo parts. Mr. Sims Reeves received his customary encore for his exquisite version of "In native worth," and Mr. Thomas sang the fine bass song, "Now heaven in fullest glory," with such spirit as to provoke a demand for its repetition, being also much applauded in the preceding bass solo, "Be fruitful all." The popularity of the *Creation* would seem to be on the increase; nearly every distinct movement on this occasion called forth loud testimony of delight from a very numerous audience. The chorus, consisting of the members of Mr. Hullah's first singing school, acquitted themselves well, and there was a band of great excellence.

The Ecclesiological Society held their last Music Meeting at St. Martin's Hall, on Thursday evening, when the programme comprised an Evening Service, by Palestrina; a Motett; a Communion Service by Vittoria; a Choral, by Bach; Anthems by the Rev. Sir Fred. Ouseley, Mr. Goss, Mr. W. H. Monk, and other living composers; also some Ancient Hymns and Carols.

CRYSTAL PALACE.

There has recently been opened, in the north-eastern quarter of the building, a court devoted to the exhibition of ceramic productions of various dates. They have been finely grouped in glass cases by Mr. Battam, F.S.A. The collection consists of a large number of magnificent examples of the china of Sévres, Dresden, Chelsea, Worcester, Berlin, and Vienna, together with

some splendid recent productions of celebrated English manufacturers, especially Copeland, Minton, and Kerr and Binns. Amongst these, the specimens of Sévres china are prominent, by their number, their value, and their exquisite beauty, and they appear to include every variety of this famous manufacture. A Sévres plate in this collection has a magnificent portrait of Marie Antoinette. Several examples of the jewelled china, many of them of the value of several hundred pounds, are included in the collection, and illustrate the richness of effect which this art was susceptible of attaining. The collection of Dresden works is also extensive and characteristic, all of them combining the highest order of excellence in their own style of art, with objects more frequently of use than ornament than in the case of the Sévres china. The most remarkable work is a representation of Apollo and the Muses on Mount Parnassus. There are also two pheasants, which were for a long period used as ornaments on the table of the Electors of Saxony. General Lygon and Mr. Danby Seymour have contributed some very fine examples of the enamelled china of Limoges. The early Worcester china is represented by several curious and valuable specimens.

A chirping addition has been lately made to the attractions of the tropical end of the Crystal Palace, in a collection of 1000 living birds which have just arrived from South Australia. They consist mostly of the smallest Australian variegated parrot (*Melopsittacus undulatus*) and are in a very hardy and healthy state.

The following is the return of admissions for six days, from July 18 to July 24:—

			Admission on Payment.	Season Tickets.	Total.
Friday,	July 18	(7s. 6d.)	..	1,727	3,109
Saturday	" 19	(5s.)	..	810	1,649
Monday	" 21	..	..	13,013	503
Tuesday	" 22	..	..	10,608	615
Wednesday	" 23	..	..	9,947	787
Thursday	" 24	..	..	8,661	655
Total			..	44,766	7,318
					52,084

Mr. GEORGE TEDDER, one of our most popular concert-room tenors, put his popularity severely, though successfully, to the test, by announcing two concerts with only a day intervening, an extraordinary proceeding for which it would be difficult to account, unless it was intended to take two chances of having fine weather, a matter of some importance by the way, since musical connexion now extends to considerable distances and in various directions in this overgrown metropolis. Mr. Tedder provided vocalists enough for half-a-dozen concerts, as may be seen by the following list,—Madame Zimmermann, Madame Caradori, Mrs. Henri Drayton, Miss A'Leellie West, Miss Grace Aleynne, Miss Lizzy Stuart, Miss Rebecca Isaacs, Miss Julia Bleadon, Miss Poole, Mrs. Theodore Distin, Madame Onorati, Miss Fanny Rowland, Mdlle. Pauline Cahan, Miss Palmer, Herr Formes, Herr de Becker, Mr. Henri Drayton, Signor Onorati, and Mr. Theodore Distin; while additional attraction was held forth in the names of Herr Kreutzer (violin), Herr Daubert (violin-cello), the Misses MacCrea, and Herr Anschuetz (piano-forte), Mr. Theodore Distin (flugelhorn) and Herr Sommer (Sommerophone). Mr. Tedder sang, of course, at each concert, gaining great applause for the following songs,—*Il mio tesoro*, "Cujus animam" (encored), "The first kiss," "The thorn," and a duett with Herr de Becker (encored). He also took part in "Un di," the celebrated quartett from *Rigoletto*, and a quartett from Beethoven's *Fidelio*, and we must not omit to mention the Scotch ballad, "Huntingtower," sung as a dialogue by himself and Miss Lizzy Stuart. There were some glees sung by gentlemen amateurs, and a concertina solo was given at the first concert by Mr. W. H. Birch. A motett, by Mendelssohn, for female voices, was performed for the first time. There are two choruses, "Surrexit pastor bonus," and "Surrexit Christus," separated by a duett, "Tulerunt dominum meum."

Mr. W. H. HOLMES gave a perfect monster pianoforte concert at the Hanover-square Rooms on the morning of the 2nd inst: there were actually twenty-six pianists, either contemporaries, or late or present pupils of Mr. Holmes, and this host was dispersed through the programme rather ingeniously. Twelve were

polished off in one sonata, by G. A. Macfarren, for three pianofortes, the sonata being in four movements, and there being a relay of pianists for each; while ten were employed simultaneously on two pianofortes in an *Enigma*, by Mr. Cipriani Potter, consisting of variations on an Irish melody in five different styles. Madame Schumann, Miss Arabella Goddard, and Miss Jessie Fletcher (a pupil of Mr. Holmes), were amongst the twenty-six total, and played solos, Schumann's "Carnival" and "Schlummerlied," Holmes's "Whispering music," and the same composer's *Conuelo*, a concerto. The first two ladies also played Schumann's numerous variations on an air in B flat for two pianofortes, the same, we believe, as introduced by Madame Schumann and Sterndale Bennett at the first chamber-concert of the latter. Vocal music by Misses Fanny Rowland, Bignall, Lascelles, and Mr. Wallworth, and fantasias on the harp, violoncello, and organ, by Messrs. Chatterton, Offenbach, and S. J. Noble (an accomplished performer), varied the pianoforte performances.

Miss SUSAN GODDARD gave an evening concert at the Hanover-square Rooms, on the 7th instant. Miss Susan Goddard is a pupil of Messrs. Charles Hallé and Benedict, and performed at the last concert of the latter at Exeter Hall. On the present occasion she was heard to greater advantage, the arena being better suited to her powers and to the instrument of her choice, pianoforte performances being doubtfully effective in the great Hall in the Strand. She took part in Beethoven's Trio in D with Herren Leopold Ganz and Carl Laue; played, with the former, Mozart's Variations in D, and, with M. Hallé, a duett by Moscheles. Her only solos were Mendelssohn's second caprice, and a *bagatelle*, by Benedict, entitled "Mignonette." These were modestly placed towards the close of the concert, and, by the omission of a duett, by Madame and Mdlle. Rudersdorf, and Martini's laughing Trio, became actually the finale to the entertainment. The beneficaire acquitted herself well in all of these performances, and we are glad to place her amongst the list of classical students which is now so gratifyingly on the increase. Mdlle. Josephine Hefner, principal concert singer to the Court of Bavaria, made her first appearance, singing Handel's "Lascia ch'io pianga," Schubert's "Ave Maria," and Mendelssohn's "Frühlingslied." Herr Reichardt, M. Jules Lefort, and Signor Belletti, also assisted, the last-named gentleman obtaining the only encore of the evening in "Largo al factotum." M. Engel played solos on the piano-organ, and Mdlle. Tornborg was to have played a flute solo, but was not forthcoming. Messrs. Benedict and Wilhelm Ganz conducted.

Mdlle. EMILIE KRALL's first concert was on the first instant, and was given at the Beethoven Rooms, a rather confined space for a vocalist who, we doubt not, could fill a good-sized theatre. She was assisted by Miss Corelli, Mdlle. De Lara, Signor Lorenzo, Signor Monari, M. Lefort, Miss Arabella Goddard, Mr. John Thomas, Mr. G. A. Osborne, Herr Deichmann, Herr Goffrie, Herr Molique, Herr Tedesco, Signor Regondi, and M. Paque; and there were five conductors—Herr Kuhe, Mr. Aguilar, Herr Derffel, Mr. F. Berger, and Signor Randegger. The beneficaire's most successful achievement was the grand scene from *Der Freischütz*, which gave token of her fitness for the stage from her very dramatic style. She also sang with great taste and feeling Mendelssohn's "Zuleika," and Schubert's "Wohin," and "Ave Maria," the last being given with harp accompaniment, charmingly sung, and encoed. The terzetto, from *Don Giovanni*, was to have commenced the concert, but Herr Reichardt was absent, and Miss Corelli sang a song in place thereof. For his song, Mdlle. substituted a *lied*, by Mendelssohn. M. Paque was encoed in the *Sérénade Algérienne*, which he has so frequently and successfully played. The rooms were very well filled, and Mdlle. Krall may be congratulated upon her general reception in London this season. She may give our compliments to her Dresden friends when she returns, and tell them that she possess sufficient dramatic feeling to warrant her turning her attention to the lyrical drama, if such has not already been done.

SIGNOR BAZZINI, a violinist of considerable force, and good quality of tone, gave a Concert at Willis's Rooms yesterday week, which was very well attendend. He played a fantasia of his own on themes from Bellini's *Beatrice*, Tartini's "Cadence du Diable," and a duett with Bottesini, beside taking part in a trio by Mayseder with M. Hallé and Signor Piatti. The last named clever artistes played Mendelssohn's variations in D, and Bottesini played a solo with good reception; Mr. John Thomas a harp solo with good result, and Herr Derffel, Beethoven's

Moonlight sonata. Vocal music was given by Madame Viardot, Signor Cimino, and Herr Reichardt.

A Concert in aid of the Funds of the Home for Young Women employed in Houses of Business as Day-workers, took place on the 11th instant, at Willis's Rooms. The following artistes gave their assistance on the occasion:—Vocalists—Madame Rudersdorf, Madlle. Corelli, Signor Nerini, Signor Vairo, Mr. Montem Smith, Signor Monari, and the gentlemen of the Orpheus Glee Union. Guitar, Madame R. S. Pratten; pianoforte, Mr. G. A. Osborne; concertina, Signor Giulio Regondi; flute, Mr. R. S. Pratten; harp, Mr. Boleyn Reeves. Signor Campana and Herr Randegger conducted.

REBUILDING OF COVENT GARDEN THEATRE.—The re-building of this noble lyrical and dramatic temple having now been fully decided on, and in fact actually commenced, a few particulars regarding the plans and other arrangements will not be uninteresting. The main outline of the building, as it stands at present, will be preserved, and the outer walls will remain, having been carefully examined, and pronounced quite safe. The area of the building, will, however, be considerably extended by the addition of an extensive concert-room, which will be built upon iron pillars, sufficiently high to admit of carriages passing under it, and forming an entrance. To this room there will be another entrance through the theatre by way of Bow-street. The theatre is to be built essentially as an opera-house, and nothing but operatic performances and concerts will be allowed to take place within its walls. As regards the interior, all the very latest improvements will be taken advantage of. The use of wood is to be dispensed with as much as possible, iron being the prevailing material intended to be used. It is stated that the saving of expense in reconstruction, in consequence of the outer walls having been declared safe, will not be less than £60,000. As has already been stated, the contractors are Messrs. Fox and Henderson, and they have undertaken to have the building completed and ready for opening in February next. The principal capitalists engaged in the undertaking are the Duke of Bedford, the Duke of Buccleuch, and Miss Burdett Coutts. Several noble donations have been made in aid of the restoration and completion of the building, amongst them being the sum of £1000 contributed by Her Majesty.

Opera.

HER MAJESTY'S THEATRE.—Madlle. Piccolomini selected the opera of *La Traviata*, in which she has so rapidly acquired a fame that other artistes have taken many years to achieve, for her benefit. The great house was crowded in every corner by a brilliant audience desirous of specially testifying their admiration of the charming young actress, and—we may add—vocalist, though it is the histrionic performance of Madlle. Piccolomini that has hitherto created so great a sensation. The cast of this opera was the same as at the previous representations, and having written at great length on the occasion of its production, there is really nothing to particularize. Piccolomini was warmly received on making her appearance in the first scene, experienced the usual number of ridiculous recalls during the performance, and at the close was literally stormed with bouquets: amongst these floral compliments was a wreath which Madlle. Baillou tried to place upon the head of the beneficaire, a proceeding at which she was very evidently, and very properly indignant. The applause from all parts of the house was enormous, the waving of kerchiefs profuse, and the whole scene was one of great excitement and enthusiasm. In the opera Piccolomini represented the lovely character of Violetta with the exquisite truthfulness and grace to which we have already called attention, drawing tears from many eyes, and Calzolari quite outdid himself in the part of Alfredo, singing with electrifying force in some passages, and acting with a warmth that was quite striking. It was interesting to watch the sly movements of kerchiefs in different parts of the house at the most touching scenes, some of the fair sex trying to conceal their utterly irrepressible emotion by means of book and opera-glass combined, a manoeuvre of which we, in a box of some altitude, had a good view. They need not have been ashamed of their tears: hardened indeed must those be who do not sympathise with the soul-touching griefs of the hapless and faithful girl.

On Saturday week *Lucrezia Borgia* was again brought forward. It appears to be the fashion now to afford the utmost opportunity for the comparison of artistes. At the Royal Italian Opera Madame Bosio has succeeded Jenny Ney, and Mario has followed Tamberlik in *Il Trovatore*, while, as may be seen below, a new tenor has assumed the part of Nemorino in *L'Elisir*, an opera which has already been done several times this season. At Her Majesty's Theatre *Lucrezia* was first given for Madame Albertini and Signor Baucarlé, whose success warranted repetition with the same cast. This, however, has not been vouchsafed, and on this occasion Mdlle. Wagner took the part of *Lucrezia*, a most ill-advised proceeding, since she may be said to have almost failed in the representation. Vocally, she was too heavy for the part, and histrionically she only made one point,—where she reveals to Gennaro that he is her son. This was really fine, and produced as great an effect upon her audience as her performance in the final scenes of *Romeo*, but the entire opera dragged perceptibly, and her *Lucrezia* has certainly added nothing to her reputation. The peculiar quality and compass of her voice, and the style of her singing which fitted her to the character of *Romeo*, are not at all suited to that of *Lucrezia*, though the latter is by no means a part of feminine softness. There were two *débûts* on this night, Madame Amadei in the part of Maffeo Orsini, and Mr. Charles Braham in that of Gennaro. Neither can be pronounced successful, though everything was done by their friends in the house that could give the appearance of triumph. The second verse of the *brindisi*, "Il segreto," was repeated; why, it would be difficult to explain. There was not sufficient applause to call it the ghost of an encore. We fancied we heard the word "encore" proceed from behind the scenes, but we have a strong imagination and might possibly have been mistaken, so no notice must be taken of this. Mr. Chas. Braham, who has a nice light voice that will always be useful in English ballad operas or the concert-room, may do very well in Lisbon, but is not up to the London standard of excellence in lyrico-dramatic tenors: his aria in the last act was repeated, the encore from one part of the house being so violently disputed by the other that it could not have been pleasant to bring under the circumstances. If Mr. Lumley has aimed at resing forward native talent in introducing Mdlle. Baur, Madame Albertini, Madame Amadei, and Mr. Charles Braham, he has claims upon the esteem of his supporters, but when any of these parties are taken out of their proper sphere, the policy of such patriotic feeling actively displayed is questionable. Even of late years, Grisi and Mario, and Parodi and Moriani, with Albini, in *Lucrezia* at this house have habituated its patrons to performances of such excellence as render it dangerous and even unkind to put forward new candidates in the same characters, when their fitness for the operatic stage at all cannot be considered as decided.

Belletti's Duca was the best performance of the evening. His first aria—at least the *cavalletta*—was loudly encored. The famous trio went off without a hand. Much of the music was transposed for Mdlle. Wagner, which increased the heaviness of her portion of the representation. She made little of the final scene.

Altogether, we are sorry that Mdlle. Wagner appeared in *Lucrezia*, and we regret that Mr. Charles Braham appeared at all, though, to do him justice, he displayed great improvement in singing, his continental sojourn having evidently been beneficial to him in this respect.

The chorus sang well, and the band played well. Signor Bonetti took the "dance chorus" much too fast, otherwise his duties were carefully performed.

Cenerentola has been given again, and has introduced a new basso, Signor Rossi, as Don Magnifico. It is a pity he did not arrive earlier. Next season, probably, he will make an early appearance; he will prove a decided acquisition. Beneventano is too grave and heavy for the part of Dandini; a less clever singer, with some of the *buffo* atmosphere around him, would be decidedly preferable in the character.

On Saturday *La Figlia* was repeated, the charming Piccolomini fascinating several more hundreds who had not yet witnessed her naïve and spirited performance as Maria, and on Thursday she put as many more into low spirits with her relation of the story of Violetta.

On Tuesday Mdlle. Wagner made a hit in *Tancredi*, an opera which has not been done for many years, and which is chiefly

known by its light and sparkling nature and the favourite "Di tanti palpiti." *Tancredi* is to be repeated on Monday, when Mdlle. Wagner takes her leave. We think it a pity that *Romeo* is not to be given once more, for she has been decidedly successful in Bellini's opera.

The new ballet, *Le Corsaire*, lately produced at this house, is a matter of very great splendour. It has come necessarily late in the season, since Carolina Rosati, who was essential to the part of Medora, could not leave Paris till the beginning of this month. No expense has been spared in the dresses or scenery of this magnificent ballet, which will now be performed every night till the close of the season. *Le Corsaire* was produced at the Académie in Paris, in January last, and has attracted nightly crowds during its long run. Its length must have been immoderate when given in the French capital, for its present version is said to be much condensed, and even now its longitude necessitates the commencement of the opera half-an-hour earlier than usual, a fact of which those who have not yet witnessed the ballet should take especial notice.

Le Corsaire is in three acts, and five tableaux.

The first scene represents the slave-market at Adrianople, where Seid, the Pasha of Cos, intends to make a purchase, but can find no article to his liking except Medora, who is not a slave at all, but the free ward of the slave merchant, Yusuf Lanquedem. Yusuf, however, is not a man to trouble his head about nice distinctions as to the rights of woman, and, therefore, on the Pasha making a reasonable offer he agrees to sell his lovely ward. An unforeseen obstacle hinders the completion of the bargain. Conrad, the corsair, who loves and is beloved by Medora, is at the market with his daring crew, and exchanges telegraphic signals with the object of his adoration. The sudden abduction of Medora, the slaves, and the merchant Yusuf himself, by the marauders of the Archipelago, puts a stop to business in a manner that utterly confounds the Pasha.

The second scene represents a marine grotto, to which Conrad conducts his lovely prize, promising himself a life of domestic felicity. But difficulties soon arise. By releasing the female captives at the instance of Medora, whose will, of course, is law, Conrad offends his lieutenant, Birbanto, and several of the band, and they are resolved to get rid of a beauty whose influence is so detrimental to the common weal. A narcotic bouquet is prepared by the conspirators for the nostrils of the chief, and is presented to him amid the delights of a *petit souper* by Medora, who little suspects the mischief she is doing, and is greatly surprised when she finds herself seized by a number of masked ruffians, and consigned to her old guardian, Yusuf, who has entered into an arrangement with Birbanto.

Medora is conveyed by Yusuf to the garden of the Pasha Seyd—represented in the third scene,—and arrives there just at the moment when the Harem has severed itself into two factions—namely, the party of Zulema, a stately lady, who exercises a sort of doubtful supremacy, and the party of the reckless Gulnare, who captivates her master by setting him at defiance. Peace is restored by the presentation of Medora to the Pasha, for she eclipses both the contending parties. Conrad, however, is at hand, disguised as a dervish, and attended by a band of trusty followers similarly accoutred. The holy vestments are soon cast aside, the pirates reveal their true character, and Medora, it appears, will be once more restored to her faithful lover, when Conrad is overpowered by a superior force, made prisoner, and condemned to death.

The Pasha's apartment is the subject of the fourth scene. Medora has obtained the release of Conrad by consenting to become the bride of Seyd, and now coquets with the old dotard till her lover appears at the window, when she effects her escape with him by pointing a brace of pistols at the Pasha's head.

The fifth scene is a complete novelty in the way of theatrical effect. The boards are covered by a rolling sea, on which floats the corsair's felucca. Floating vessels on carpet seas have been seen frequently enough, but the peculiarity of this felucca is that it is large enough to contain the whole of the corsair's crew, with Medora and a number of dancing girls, who execute a *pas d'ensemble* on the deck, while a moving panorama at the back of the stage denotes the progress of the voyage. In the midst of the merriment the noise of a tempest is heard, the ropes are crowded with clambering sailors, and amid flashes of lightning and peals of thunder the huge vessel, with all its crew, strug-

gling to the last, sinks into the water. However, before the curtain falls the figures of Conrad and Medora appear in a place of safety,—the only persons preserved amid the general destruction.

This condensation (extracted from a contemporary) of the scheme of the ballet shows what an interesting and thoroughly dramatic affair has been put on the stage of Her Majesty's Theatre. It is so long since a ballet of such dimensions was given here that it is not surprising to find the house as densely occupied at 11 o'clock as at 8, no visitor appearing willing to leave before the conclusion of *Le Corsaire*. The *tableaux* are all excessively brilliant, and the colours for the dresses, both male and female, have been chosen with consummate taste. There is little dancing that allows of especial remark; a "*pas d'éventail*" is the most important portion; each of the *corps de ballet* holding a fan made to resemble a bunch of peacock's feathers, with which some very novel and pleasing effects are achieved, while Mdlle. Rosati exhibits some graceful dancing amidst or in front of the gay group. The remaining *pas* are so mixed up with the action that they can scarcely be specified; suffice it to say, that Rosati has much improved, that she has a more free and bounding style than when she was last seen on these boards, and that as a mime she displays very great talent. In this respect she is much taxed throughout the ballet, which would be nothing without a really first-rate *première danseuse* possessing dramatic powers.

Signor Ronzani personates Conrad, essentially an acting part. *Le Corsaire* has been produced entirely under his direction, and the *mise-en-scène* does him and the management great credit. The scenery, too, by Mr. Charles Marshall, conduces in no slight degree to the success of the spectacle. The final scene is one of the most complete illusions we ever witnessed, and eclipses every shipwreck scene that has yet been put upon the stage. The shipwreck scene in Halcyon's *Tempesta*, produced only a few years ago at this theatre, was a miserable set-out for which this complete finale to *Le Corsaire* has amply atoned.

The other characters employed in this ballet are sustained by Madlle. Rosa, Lisereux, and Clara; Messrs. Danty, Venafra, Gouriet, and Fritz.

ROYAL ITALIAN OPERA.—On Saturday evening *Rigoletto*, and on Monday *Norma*. *L'Elisir D'Amore* was given on Tuesday night. The amusing performance of Ronconi in this opera would justify the management in announcing it, but this night it was brought forward to introduce Signor Neri-Baraldi in the character of Nemorino, of which he proved a very efficient representative. There is room for a tenor or two on the Italian stage, and this gentleman will be a decided acquisition in light characters. His unaffected and graceful version of "*Una furtiva lagrima*" procured an encore.

Theatrical.

ADELPHI.—Mr. and Mrs. Barney Williams are American performers in the style of Mr. and Mrs. Florence, who have lately been so successful on the Drury-lane boards. It appears that, in America, they were the original Yankee "gal" and Irish "boy," though the Florences got the start of them in this country. Their performance is just the thing for an Adelphi audience, and that style of acting which was by some considered vulgar at Drury-lane has gone down here with easy digestion. Mr. Williams is a better Irishman than Mr. Florence, whose humour appeared to consist more in an intense stupidity than in any other characteristic of the peculiar Hibernian. On Monday night, *Born to good luck*, a comedy which the ill-fated Power rendered so famous, was revived with a success which was mainly attributable to the clever delineation of the character Paddy O'Rafferty, by Mr. Barney Williams. His singing voice is not bad. He was encoired in a song, called the "Flaming O'Flannigan." The Americans would seem to have a fancy for addressing their audiences: Mrs. Florence used to say, on coming forward to the foot-lights, "How d'ye do? I've come a long way to see you?" and Mr. Williams, on this occasion, when called for at the fall of the curtain, wished "that we (the audience) might rise from our pillows with hearts as light as we had made his that night."

Mr. and Mrs. Williams took their benefit to-night, when the Yankee farce of *Our Gal* will be performed.

LYCEUM.—This theatre will be opened at the latter end of September, under the management of Mr. Charles Dillon, with a Shaksperian tragedy, in which the lessee will sustain the principal character; to be followed by a burlesque from the pen of Mr. William Brough.

DEATH OF A HARLEQUIN.—Mr. Charlton was last engaged at Drury-lane Theatre, at Christmas, in the pantomime, and since that time he and his family have been reduced to a starving condition. On Thursday week, he was removed from his miserable lodging in Charlotte-street to the workhouse of St. Mary, Whitechapel, suffering from general weakness and debility, and at an early hour on the following morning he expired in the infirmary, leaving a young wife and several children totally unprovided for.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY—Miss P. Horton's Last Entertainment, 3 o'clock.
Mr. Harold Thomas's Pianoforte Recital, Crystal Palace, 3½ o'clock.

Third Display of the Great Waterworks, Crystal Palace, 4½ o'clock.

Mr. Willing's Organ Performance, Crystal Palace, 5½ o'clock.
Don Pasquale at Her Majesty's Theatre, 7½ o'clock.

MONDAY—*Il Trovatore*, Royal Italian Opera, 8 o'clock.
Mr. Webb's Dramatic Reading from *Uncle Tom's Cabin*, at Stafford House, 3 o'clock.

Mr. Sheppard's Organ Performance, Crystal Palace, 3 and 5½ o'clock.

Tancredi, at Her Majesty's Theatre, 7½ o'clock.
Mr. Lambert's benefit, Princess's Theatre.

Lucrezia Borgia and *Eva*, at Royal Italian Opera, 8 o'clock.
TUESDAY—*Don Pasquale*, at Her Majesty's Theatre, 7½ o'clock.

WEDNESDAY—Mr. Sheppard's Organ Performance, Crystal Palace, 3 and 5½ o'clock.

THURSDAY—*La Figlia del Reggimento* and *Le Corsaire*, at Her Majesty's Theatre, 7½ o'clock.

FRIDAY—Last Crystal Palace Concert, 3 o'clock.

SATURDAY—Mr. Harold Thomas's Pianoforte Recital, Crystal Palace, 3½ o'clock.

Mr. Willing's Organ Performance, Crystal Palace, 5½ o'clock.
La Traviata and *Le Corsaire*, at Her Majesty's Theatre, 7½ o'clock.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, re-

tainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ROYAL ITALIAN OPERA, LYCEUM.—Pit Boxes, £5 5s.; Grand Tier, £6 6s.; Second Tier, £3 3s.; Pit Stalls, £1 1s.; Pit, 8s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d. Doors open at half-past 7, commence at 8.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

Provincial.

BIRMINGHAM.—The recent discussion of the "Observance of the Sabbath" question has led to the establishment of a Sunday band. On Sunday last the first experiment of the kind was made in Aston Park, it having been previously announced by advertisements and otherwise. The band, which is a very well arranged one, was stationed in the park, near the clock-tower, on the Aston-road. An audience of a most respectable character, to the number of about 8,000, assembled to listen to the music. Throughout the whole performance the most exemplary conduct was maintained, all seeming determined to listen and enjoy the music. At the close, the meeting dispersed in a very orderly manner, no tendency to disturbance or irregularity having occurred during the whole of the time.

BISHOP STORTFORD.—The annual festival of the High School was held on Tuesday week at the Corn Exchange, Sir Edward Bulwer Lytton presiding. Recitations were given from *Cymbeline*, Henry 4th, Homer's *Iliad* (in Greek), Longfellow's *Golden Legend*, and Terence's *Adephi* (in Latin). Mr. G. W. Martin is the teacher of vocal music, and under his direction the following pieces were given: "Rule, Britannia" (song and chorus), "Partant pour la Syrie" (song), a song, by Mr. Martin, "The first grief," and three glees, "Roses red" (Martin), "See our oars" (Stevenson), and "When the evening sun is shining."

CHARD.—The choir, on the 14th instant, presented their late organist, Mr. Frederick Rooke, who had been with them upwards of thirteen years, and has recently removed to Chepstow, with a silver dessert spoon, knife and fork, enclosed in a neat morocco case, and engraved with his initials, in token of their estimation of his services, and of the harmony and good feeling which has existed between them for so many years. It was accompanied with the following inscription in old English, black and red type, on white satin:—"Presented to Mr. Frederick Rooke, by the Members of the Chard Choir, as a small memento of his many kindnesses during the thirteen years he has presided over them."

DOVERCOURT.—The new and elegant Assembly-rooms were opened on Saturday evening, when all the visitors to the Spa and many of the neighbouring families attended. Miss Louisa Hay Foote was the principal attraction.

DUBLIN.—The well-known house of Collard and Collard have presented the Irish Academy of Music with a first-rate pianoforte.

EDINBURGH.—Mr. and Mrs. Florence made their first appearance in this city on Monday last.

HERTFORD.—Mr. Lappino's theatre is now open for a brief season for dramatic and musical entertainments.

IPSWICH.—On Thursday Miss Rebecca Isaacs commenced an engagement at the Theatre Royal.

The band of the East Suffolk Artillery, under the leadership of Mr. Charles Gunning, plays every Tuesday and Friday evening in the beautiful grounds of the Arboretum.

JERSEY.—M. Rémynyi was to give a second concert last night at the Queen's Assembly Rooms, assisted by two young feminine amateurs, also by M. Benezit, Mr. Lott, and Mr. Wade.

LANCASTER.—The *Lancaster Guardian* says, "We are sorry to learn that Mr. Charles Matthews, the first comedian of the day, and a man of the most versatile genius, has arrived at Lancaster Castle, in the custody of a sheriff's officer. We understand that he was apprehended on Monday (week), after his appearance at the Preston Theatre, and lodged in gaol the same evening."

LEICESTER.—The Sunday band movement has reached Leicester, a committee of working men having taken up the subject, and engaged a band, which performed at the race-course for the first time on Sunday week. The performances were of a miscellaneous character, including selections from the *Messiah*. The evening being fine, a large concourse of people was attracted, who could not have numbered less than 10,000. The greatest decorum was observed. There are now five musical performances on the race-course during the week, bands having been stationed four evenings out of the six, with a view to allay the desire for the Sunday band.

LIVERPOOL.—Master Bundy, seven years of age, fifteen pounds in weight, and twenty-nine inches in height, made his first appearance at Nelson-street Concert-hall, on Monday evening.

LOUTH.—On Thursday, the 10th instant, the second exhibition of the Louth Floral and Horticultural Society took place in the large and splendid room of the Town-hall; in the evening a second exhibition was held, the tradesmen of the town closing their shops at 7 o'clock, and a concert of vocal and instrumental music was given, under the direction of Mr. C. F. Willey, assisted by the Louth Musical Union. The programme comprised the overtures, *Sofonisba*, *Guy Mannering*, *Tancredi*, and *Il Barbiere*, together with a selection of popular dance music, also the glee, "Queen of the valley," "Here in cool grot," "Awake, æolian lyre," and Moscheles's "Village Choristers," the latter being enthusiastically redemanded. It is gratifying to witness the musical improvement that has taken place in Louth these last two or three years, the instrumental music being executed in such a manner as to call forth loud plaudits from an audience consisting of upwards of 800 people. The glees were nicely sung by Messrs. Garratt, Waite, West, Adlesee, Willey, and Hubbard. Miss Willey sang the soprano parts extremely well, and, with a little more confidence, will make a very effective singer.

OLDHAM.—The United Mutual Improvement Societies of this town gave a concert at the Working Man's Hall on Saturday week, which was attended by about 2000 persons. The vocalists were, Miss Whitham, Mrs. Winterbottom, and Mr. Delavanti. Mr. John Lees presided at the pianoforte.

SALFORD.—On Wednesday week the Town Council passed a resolution to the effect that Sunday bands in Peel Park should be prohibited. The bands committee forthwith issued a protest against the exercise of such authority by the Town Council.

SHEFFIELD.—On Tuesday evenings a band performs, through the kindness of the Duke of Norfolk, at Norfolk Park.

STOURBRIDGE.—The Stourbridge Archery Society held their second meeting of the season on Tuesday week in Hagley Park, the seat of the Right Hon. Lord Lyttelton. The day was unusually fine, the company very fashionable and numerous, and the shooting kept up with great spirit. His lordship, with Lady Lyttelton and family, were present during the day, and took their places at one of the targets. The Band was under the direction of Mr. Bird, and the selection of the music gave universal satisfaction. Among the pieces performed, was a selection from Rossini's "Tancredi," arranged expressly for this occasion. The festival of the day was closed by a ball in the splendid marquee belonging to the society. The band gave a new M.S. galop, "The silver arrow," composed by Mr. Bird.

WATERFORD.—The Members of the Harmonic Society gave a concert on Monday last, for the benefit of the Protestant Sick and Indigent Association of this city. They were assisted by the band of the 109th Regiment, under the direction of Mr. Leray, who performed selections from *Anna Bolena*, *Sonnambula*, and *Don Juan*. The programme was in three parts, the first being sacred, and consisting of Kent's "Sing, O heavens," the trio from the *Creation*, "On thee," a song, by Hummel, and a sextett, by Stephenson, "O Lord our Governor," concluding with the "Hallelujah" chorus from the *Messiah*, played by a blind youth, resident in the city.

The Waterford Sunday Schools of Trinity, St. Patrick's, and the Abbey, had their annual excursion on the 17th instant. The jour-

ney was to Duncannon Fort, and was accomplished on board the steamers *Duncannon* and *Shamrock*. The Lord Bishop of Cashel was on board at an early hour, accompanied by his staff-officers—the Dean, Precentor, and Chancellor, and with his own school-boys as a body-guard. The band of the Waterford Artillery, under the direction of Signor Garofali, performed during the day. Their programme included selections from *Rigoletto*, *Ernani*, *I due Foscari*, and *Linda*.

WEYMOUTH.—On Thursday week Mr. Ricardo Linter gave a vocal and instrumental concert at the Royal Hotel Assembly Rooms, which were thronged by an excellent company, headed by Major Rattray, and the Officers of the Devon Militia, whose band, under the direction of Herr Hartmann, lent valuable aid. Miss Havill and Miss Binfield contributed vocalists, and Mr. Linter, an accomplished performer and a very successful writer of light music, presided at the pianoforte.

WORCESTER.—The Rev. J. J. Waite's musical classes in this city are famously progressing, and congregational singing through his agency has derived great improvement. It is expected that nearly 1000 persons will soon be numbered in his list, a circumstance which cannot fail to elevate the tone and execution of devotional psalmody in our churches and chapels.

ORGAN.

(Continued from page 308.)

The trumpet in the great organ is a very modest way of denominating a tuba, the stop in question being fully as powerful as that at the Panopticon, and possessing a richer tone. Its effect with the full organ is very grand, from the high pressure employed, and as a solo stop it is very effective. The pipes are not laid horizontally as at the Panopticon, and the Magdalen College (Oxford) organs, but are elevated, the angle being about 30 degrees. The solo organ consists entirely of stops of a delicate character, and the tremulant has been considered as better calculated for them than for the swell, though, if the tremulant is only applied to one row of keys, we should have thought the swell the most natural. A coupler uniting the solo with the swell would produce something approaching the desired effect: the solo, however, is not yet coupled to either of the other manuals. The pedal keys are peculiar in this instrument. That portion of the naturals nearest to the sharps is cut down for the distance of six inches or more, to the depth of at least an inch. Sir Frederick Ouseley is an excellent pedal player and an accomplished organist, and any experiment made by him would be the result of due consideration, we doubt not, but we are rather inclined to question the advantage of this innovation. The swell composition pedals are placed over those which act on the great, an arrangement of some convenience. To give any general opinion of the powers of this instrument would be out of the question, since the sixteen-foot pipes will not be inserted until it is erected in the church at Tenbury, where we hope some day to have the opportunity of hearing it.

The following is the description of an organ built by Mr. Squire, for the parish church of Audlem, in Cheshire:—

Great organ, CC to F.—Bourdon 16 feet, open diapason 8, stopped diapason and clarabella 8, viol di gamba 8, dulciana 8, flute 4, principal 4, twelfth 2½, fifteenth 2, sesquialtra, 2 ranks. Swell.—Open diapason 8, stopped diapason 8, principal 4, cornet 3 ranks, trumpet 8, oboe-clarion 4. Pedal CCC to F.—Open diapason 16, violoncello 8. Couplers.—Great to pedal, swell to pedal, swell to great. Four composition pedals to great organ, viz.:—Stop, diap. and dulc.; st. diap., dulc., viol. flute, and clarabella; st. d., st. d., viol. clarabella, and bourdon; full. One composition pedal to swell.

The sonner the parish of Audlem provides a reed for its great organ the better; and we consider that the party drawing up the specification might have omitted the bourdon to have attained this very desirable object. The introduction of the gamba, dulciana, and flute into the great organ is commendable, as affording a "choir" combination where the funds, probably, would not admit of a third manual being constructed. The two-rank sesquialtra is an odd notion; it would have been better to have dispensed with the twelfth, and to have made it three-ranks. The cornet in the swell should have been preceded by a fifteenth: this is a strange and grave omission. The oboe-clarion should have been an oboe proper. The third composition pedal appears to us rather unnecessary in its present condition;

if it drew the principal in addition, it would, we think, be of more service. The presence of the eight-foot violoncello in the pedal organ is important, as giving point to that department, but a soft bass, such as a bourdon affords, would probably have been of greater service. The correspondent who forwarded the particulars of this instrument, neither states the action of the single composition pedal to the swell nor the composition of the mixtures. Why were we not invited to visit the organ? Lives there an organ-builder so opposed to progress, so blind to his own interests, that he shuns publicity?

There was a performance, we find, on this instrument at the factory on Saturday evening last, by Mr. Edwin Barnes. The following selection was given, the *adagio*, from Haydn's symphony being encored:—

Chorus, "Sing unto God" (*Judas Maccabeus*), Handel. Aria, "O rest in the Lord" (*Elijah*), Mendelssohn. *Adagio*, symphony No. 1, Haydn. March from *Eli*, Costa. Chorus, "Fixed in his everlasting seat" (*Samson*), Handel. Allegretto (*Lobgesang*), Mendelssohn. Fugue in C, C. P. E. Bach. March from *David*, C. E. Horsley.

A new organ, built for St. Saviour's Church, Haverstock-hill, by Messrs. Bevington and Sons, was opened on the 7th instant, by Mr. John J. Blockley. The great organ CC to F contains double diapason and bourdon 16 feet, open diapason 8, stopped diapason and clarabella 8, dulciana (C) 8, principal 4, open flute (C) 4, cremona (G) 8, twelfth 2½, fifteenth 2, sesquialtra, 4 ranks; trumpet 8. Swell C to F.—Double diapason 8 feet, open diapason 8, stopped diapason 8, principal 4, mixture, 2 ranks; cornopean 8, clarion 4. Pedal organ, CCC to E.—Open diapason. Two coupling movements, swell to great; great to pedals. Four composition pedals. Total number of stops, 19; pipes, 1,078. The organ is enclosed in a solid carved case, with illuminated gilt speaking pipes in front, designed by Edward Barry, architect.

Foreign.

It is stated that the great *capell-meister* and celebrated composer Dr. Spohr is about to retire into private life.

PARIS.—M. Depassio, *primo-basso* at the Grand Opéra, was last year walking in company with some friends along the banks of the Seine, when an old man fell into the river. M. Depassio at once jumped in after him, and succeeded in saving his life. The old man died a few months ago, bequeathing to M. Depassio two houses, representing a capital of 300,000 francs.

Reviews.

THE CLIFTON SCHOTTISCHE, by THOMAS RAWSON. Addison & Co.

This is a patient Schottische that, by the date inscribed upon its title-page, appears to have been awaiting commendation or condemnation for some dozen weeks or more. It is difficult to produce a Schottische which shall possess sufficient sprightliness of tune, while a certain amount of detail is employed to keep the player from hurrying. The *tempo* of the Schottische is one of the most peculiar with which we are acquainted, and if it is written with too smooth and flowing a tune, the player is nearly sure to gradually quicken the speed and to put all graceful dancing out of the question. Mr. Rawson appears to have anticipated this, and, without crowding his notes, has produced a Schottische with such a distribution of chords as would with most players encourage a steadily-balanced degree of movement.

At the top of the second page of the music, semiquavers undotted are employed in the second bar; this is an improvement, and they should have been so written wherever this phrase occurs.

It is much too short. There are but three strains, and we fear that when used for dancing the effect would be rather monotonous.

Mr. Rawson had better cut out the word "*Coda*," and add at least two more pages, with some "refreshing changes of key," which, from the specimen before us of his ability, we are sure can be easily done.

We do not like to pass over the simplest *baguettes* without giving suggestions where anything strikes us. We do not like the transfer of the left hand to the melody, commencing with the last two bars of the first page: bold chords would have hinted much better at the deliberate execution which, as we have before stated, the Schottische requires.

CORRESPONDENCE.

EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—Much may be written hereon,—there is, however, one feature that has not been noticed by your Correspondents on this subject.

In composition, all men are led by the theme to the key, and, by consequence, the author's intended effect is secured—which by transposition is destroyed.

The state of a composer's mind can only be imagined by its production, and every author selects the key that will convey his ideas with the greatest faithfulness. To certain songs certain keys are given in which they are to be rendered,—those of sombre hue, will be invariably found in the keys bearing that aspect,—those of vivacity, in keys conveying that sensation,—and to receive the intended impression, no other key must be used.

The organ is alone the instrument, from its immense possessions, that presents so much difficulty in the disputed question. Its tuning cannot be altered without much trouble, talent, and time, and hence it is, that all other instruments in the orchestra take their pitch from their sovereign.

It is the instrument used by all great composers, and it will doubtless appear to many of your readers that, to glean the author's idea, reference must be made to the principle of tuning adopted in the days of the particular compositions, and to the fork from which the base of the consecutive fifths within the octave is taken.

If organs be tuned as they were when Handel wrote, and any of his productions be attempted thereon in any other key than that in which they be written, the loss in effect would be painfully immense.

Alter the key ever so little, say from E natural major to E flat major,—from A flat major to G natural major, or any similar alteration, and the loss is so apparent that the sense, the bearing, and the expression of the composition would be so immensely affected that it would be decidedly objectionable, and the greater the transposition the more unbearable it becomes. Hence it is, that to attempt the immense works of the great composer, as he intended they should be given,—to convey to the minds and feelings of men of this day the impression of his mighty genius,—the instrument used must be tuned as instruments, in principle and pitch, were tuned at the time in which he lived.

That principle was unquestionably one of *unequal temperament*,—but, in consequence of the alteration of the pitch given to tuning-forks of the present day, as compared with the tuning-forks of the days of Handel, the keys which were of sombre kind and tone, are now altered into the most brilliant.

I have a set of tuning-forks, upwards of fifty years old, which differ in pitch from the Philharmonic fork upwards of half a note. The present Philharmonic C natural fork is nearer to the ancient D natural than is the ancient C sharp,—and, by consequence, the alteration in the principle of tuning from the unequal to the equal temperament, accords with the advancement in the pitch of the fork; and thus the sublime ideas that emanated from the mind of that great composer, are assimilated from instruments tuned by the equal temperament from forks of the present day.

The intended effect in the works of Mendelssohn, and others of the present day, *being written to keys according with the altered principle in tuning*, are for the same reasons secured, and no composer of any eminence will ever adapt any theme to a key, without first ascertaining the principle upon which his instrument has been tuned.

Organists generally are adopting, by degrees, the principle of equal temperament, from their own convictions of propriety, strengthened as they are by the best effects produced thereby.

Many men object to a system because it differs from that under which they were reared.

Let those adopt the principle inculcated by the excellent letter of Mr. Page, in your last Gazette, throw away the "twinkling theoretical candle" and be enlightened by the "piercing rays of the lamp of practical progress."

I am aware that the foregoing does not affect the principle supported by G. S. B., viz.,—tuning some of the keys perfect whilst the others

must be unusually compressed, nor does it appear to me to be necessary. Nor am I unacquainted with the fact, that one or two eminent organ-builders contend that "there is no use in making all the keys dull, to the injury of two or three keys of unusual brilliancy," but G. S. B., as well as the organ-builders referred to, will, I feel convinced, ere long go with the stream of equal temperament, as soon as they learn that all eminent composers of the present day are writing under the impression that all instruments will, if they be not, be tuned on the principle of *equal*, but suppressed fifths,—I am, Sir, yours obediently,

E. S. C.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—At the request of your Correspondents, and with your permission, I beg to add a few words in reply.

But I must protest once more, and finally, against the attempt to discuss and resolve the question of "Equal Temperament" in the pages of a weekly journal. I would never have troubled you with a line on the subject, but for the mistake in my note to you having been printed. And, by the way, it would have been well had your Correspondents had sufficient honesty or delicacy of mind to feel that they should not take a mean advantage of the familiar phrasing of a private note; and in my two short letters I have merely been induced to parry their coarse attacks, and to explain, as concisely as possible, the leading objection to the "Equal Temperament." I allude to its effect in obliterating the broad and distinct lights and shades of *character* attaching to the various keys, and substituting a more level uniformity, devoid of that "contrast" without which—Burke declares—"there can be no beauty." To very many of your readers, unnumbered instances must recur where the well-adapted character of a key forms an important element in the beauty of a composition.

Now, I really regret that I should have to draw your attention to the too significant fact, that *this, my one objection, has been studiously avoided throughout the correspondence of my opponents.*

Let the fact speak for itself.

I have been brief, perhaps almost to curtness, in my remarks from the first, as, in the first place, I would not devote to the subject the time necessary to do it justice, even if I were disposed to become its public champion; but I have never aspired to that position, and have altogether avoided doing more than reluctantly coming forward to defend myself by exposing the fallacies of your former Correspondents. As I have before intimated this, a little proper feeling might have spared E. S. C. the discredit of his concluding personality. I hail, however, as a refreshing novelty, the gentlemanly character of Mr. Page's letter, and accept with the greatest good humour the sly rub administered in his profound moral "peroration" (if I may call it): and though we shall continue to differ on this subject, I have no doubt that the fairness of his statement will secure him many adherents, who shall be welcome to their choice, though to those who think with me their music will inevitably possess a monotonous character without the piquancy of contrast,—a beauty without expression,—a life without soul.—I remain, dear Sir, yours obediently,

G. S. B.

OUR SCRAP BOOK.

JOHN DOWLAND, a celebrated performer on the lute, was born in the year 1562, and, at the age of 26, was admitted to the degree of Bachelor of Music in Oxford.* He seems to have been a great favourite with the public. Anthony Wood says of him, that "he was the rarest musician that the age did behold;" and Shakspeare thus immortalized him in one of his sonnets:

"If Music and sweet Poetry agree,
As they needs must (the sister and the brother),
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.
Dowland to thee is dear, whose heavenly touch

*Wood says, that he was one of the gentlemen of the Chapel Royal, but the truth of this assertion is very doubtful; for he does not assume that title in any of his publications; on the contrary, he complains, in the preface to his *Pilgrim's Solace*, that he never could obtain any public situation whatever.

Upon the lute doth ravish human sense ;
 Spencer to me, whose deep conceit is such,
 As passing all conceit, needs no defence ;
 Thou lov'st to hear the sweet melodious sound
 That Phœbus' lute (the Queen of Music) makes,
 And I in deep delight am chiefly drowned,
 When as himself to singing he betakes ;
 One god is god to both, as poets feign,
 One knight loves both, and both in three remain."

In the year 1584, Dowland travelled through the principal parts of France. From thence he passed into Germany, where he was received in the most flattering manner by the Duke of Brunswick and the learned Prince Maurice, the landgrave of Hesse-Cassel. After a residence of some months in Germany, he crossed the Alps into Italy, and successively visited Venice, Padua, Genoa, Ferrara, and Florence.

He published, in 1595, "*The First Booke of Songes or Ayres of foure Parts, with Tablature for the Lute*;" and in the Second Book, printed in 1600, he styles himself lutenist to the King of Denmark. A Third Book of the same work was afterwards given to the public. Some time after this he printed his "*Lachrimæ, or Seven Teares figured in Seaven passionate Pavans, with divers other Pavans,* Goliards, and Almands, set forth for the Lute, Viols, or Violins, in five parts*." This work seems to have attained considerable celebrity. It is alluded to in a comedy of Thomas Middleton, entitled "No wit like a Woman's," in which the servant tells his master bad news, and is thus answered,

"No, thou plaicst Dowland's Lachrimæ to thy master."

Dowland translated and published, in 1609, the "*Micrologus*" of Ornithoparcus, containing the substance of a course of lectures on music, delivered by that author, about the year 1535, in the universities of Tübingen, Heidelberg, and Mentz; and in 1612 he published, "*A Pilgrim's Solace, wherein is contained musical Harmony of three, four, and five Parts, to be sung and plaid with Lute and Viols*." In the preface to this work he styles himself lutenist to Lord Walden. One of Dowland's madrigals for four voices, "Go, crystal tears," is inserted in Smith's *Musica Antiqua*; and another, "Awake, sweet love," which is full of elegance, taste, and feeling, in Dr. Crotch's *Selections*.

He died in Denmark, as it is supposed, in the year 1615.

USE OF A LORD CHAMBERLAIN.—There is a phrase which is very often in the mouths of well-meaning blockheads—chiefly genteel ones—"We must not give offence." Giving offence means satirising any folly or meanness, ridiculing any social absurdity, or uttering a witticism that connects itself with any actual thing or person. This phrase is branded upon a Lord Chamberlain's brow. It is his text—his rule of life in dealing with the drama. Do what you like, young author—make your hero a captivating voluptuary, your heroine a frail wife, preach libertinism, revenge, what you will—let your whole play be as bad in intention as you can render it—but do not hit at a humbug, a quack, or a knave, or you will "Give offence." The Lord Chamberlain will interdict your play unless you strike out every word that can do any good by denouncing any evil. Or, if you like, you may rant about virtue—let your hero slap his waistcoat with the most reckless indifference to buttons, as he declaims against vice, but beware how you represent men and things as they are. The aristocracy are not offended by Victoria caricatures, but just put up a real, high-bred *roué* into your piece—make him, not a copy—that would be inartistic—but a type of the men you meet behind the opera scenes, and see what the Licensor of Plays will say to you. . . . I would ask the reader to imagine that a few well-known lines, which I will quote, were to be spoken in a play, and that the Chamberlain was sitting in judgment on them. What shall they be? It matters little, for his lordship would extract "offence" out of anything—the Evening Hymn, or "Twinkle, twinkle, little star," which latter he would suspect was a fling at the Order of the Garter.

"Thrice the brindet cat hath mewed.
 Thrice: and once the hedge-pig whined.
 Harper cries—'tis time, 'tis time!" &c., &c.

Lord Chamberlain (reading the incantation): "Brindet cat"—you musn't say "brindet cat"—it was what they called Queen

*The pavan was a peculiar species of Spanish dance.

Charlotte, and people may think there's an allusion. "Harper"—take out that name; I know a very respectable man named Harper—you should avoid offence; true wit is allied to good nature, you know—ha, ha! "Eye of newt and toe of frog"—leave out that frog; it looks like a hit at the French, and we don't want that now. "Liver of blaspheming Jew"—that won't do, the Jews go to the theatre a good deal. "Nose of Turk"—why, the Turkish Ambassador had a box yesterday night at your house; I am surprised at your ingratitude, my dear sir. "Open locks, whoever knocks"—I suppose that's a fling at the people whose locks Hobbs picked. I think you had better leave it out, they are respectable tradesmen. "Murderer's gibbet"—bad allusion just now. "Thane of Fife"—my dear sir, I tell you that this was Lord Fife's ancestor; we must not wound family feelings. "Birnam Wood"—that's Burnham Beeches, I presume; lay your scenes farther off, as several noblemen have seats near there. "Eight kings, the last with a glass in his hand"—that is too bad, the King of Prussia is most wickedly traduced; he never drinks—take it out, of course. And, upon my word, I think you had better omit the whole scene, for it is not in good taste, and people will think it is some attack upon somebody. Let us try to give no offence—no offence.—"Apis," in *Express*.

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(Continued.)

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GEORGE CHAMBERS, General Manager.

Exhibitions, &c.

CRYSTAL PALACE.—The GREAT FOUNTAINS.—The THIRD DISPLAY of the entire system of WATERWORKS will take place THIS DAY, at half-past 4 in the afternoon.—Admission as usual on Saturdays, viz., by season tickets, and on payment of 6s. Children under 12 years of age half-price. Military bands will be in attendance in addition to the band of the Company. N.B.—The transferable ticket (blue) will not be available on the above day. The trains will run at frequent intervals from the London-bridge Terminus. Tickets, including conveyance by railway, may be had previously, and on the day, at the London-bridge Terminus, and at the Offices of the Railway Company, 43, Regent-circus, Piccadilly.

CRYSTAL PALACE.—The UPPER FOUNTAINS are now PLAYING daily, at half-past 4, except on Fridays, when they play a quarter of an hour after the Concert.
Crystal Palace, July 5, 1856.

CRYSTAL PALACE.—The PICTURE GALLERY in the North Wing is now OPEN to the public. It comprises an extensive collection of pictures by living painters of all the schools of Europe. The prices may be learnt at the Gallery, on application to Mr. Mogford. G. GROVE, Secretary.

MISS P. HORTON'S POPULAR ILLUSTRATIONS.—Last Performance in London.—Mr. and Mrs. T. GERMAN REED will give their NEW ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian songs, THIS DAY, at 3 o'clock, at the Royal Gallery of Illustration, 14, Regent-street. Prices of admission, 2s. and 1s.; Stalls, 3s., which can be secured at the Gallery during the day.

MR. ALBERT SMITH'S MONT BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday, at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

LOVE'S LUCUBRATIONS.—Regent Gallery.—New Mutative Costumes—New and Original Music—New Appointments—Novel Effects—Eccentric Patchkettle Folks, by Miss Julia Warren, composed by Mr. Van Noorden—Ventriquoism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 3s.; Area, 2s.; Gallery, 1s. Tickets at Mitchell's Royal Library, 33, Old Bond-street; and at the Box-office, between 11 and 2.—Regent Gallery, 40, Quadrant, Regent-street.

SADLERS WELLS.—PROFESSOR

ANDERSON.—Great Success of the Wizard of the North.—MAGIC AND MYSTERY, on an increased scale of splendour to that of his celebrated Entertainments at the Lyceum and Covent-garden. New wonders and entirely new magic arrangements—every evening at half-past 7 o'clock. Doors open at 7.

ROYAL SURREY THEATRE.

Professor **ANDERSON** in MAGIC and MYSTERY, on Monday, August 4, being his final farewell to London.

THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 15 years of age, 6d. The Band of the 2nd Life Guards will perform, by permission of Col. Williams, very Saturday, at 4 p.m.

Will close this day.

FRENCH EXHIBITION.—The THIRD ANNUAL EXHIBITION OF PAINTINGS by MODERN ARTISTS of the FRENCH SCHOOL is now OPEN at the Gallery, 121, Pall-mall.—Admission, 1s. Season tickets, 5s. Catalogue, 6d.

B. FRODSHAM, Secretary.

Will close this day.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FIFTY-SECOND ANNUAL EXHIBITION is now OPEN at their Gallery, 5, Pall-mall East (close to Trafalgar-square), from 9 till dusk.—Admission, 1s. Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

Will close this day.

THE NEW SOCIETY OF PAINTERS in WATER COLOURS.—The TWENTY-SECOND ANNUAL EXHIBITION of this Society is now OPEN at their Gallery, 53, Pall-mall, (near St. James's Palace), daily, from 9 till dusk.—Admission, 1s. Season tickets, 5s.

JAMES FAHEY, Secretary.

Will close this day.

THE PORTLAND GALLERY, 316, Regent-street, opposite the Polytechnic Institution, —The NINTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION OF FINE ARTS is now OPEN, from 9 till dusk.—Admission, 1s. Catalogue, 6d.

BELL SMITH, Sec.

Will close this day.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS (incorporated by Royal Charter).—The THIRTY-THIRD ANNUAL EXHIBITION of this Society is now OPEN from 9 a.m. until dusk.—Admission, 1s.

ALFRED CLINT, Hon. Secretary, Suffolk-street, Pall-mall East.

PANORAMA of ST. PETERSBURGH

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

MR. W. S. WOODIN'S OLIO of

ODDITIES, 50 instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Middle, Rachel, as Camille in Les Horaces, TO-NIGHT, and every evening at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Polygraphic Hall, King William-street, Charing-cross. A Performance every Saturday morning at 2 o'clock, and evening at 8.

ROYAL POLYTECHNIC.

The Lectures and Dissolving Views, as usual, from 12 till 5, and 7 till 10. For one week only, commencing Tuesday, the 22nd instant, Grand Exhibition of the Fac-simile of Raphael's Masterpiece of the School of Athens, painted by M. Paul Balze, on 700 feet of canvas, for the University of Virginia, U.S. This enormous Work of Art exhibited twice daily, between 10 and a quarter to 12, and 5 and a quarter to 7, and a Course of Five Lectures delivered thereon by W. A. Pratt, Esq., Virginia, U.S. The artist, M. Paul Balze, has been engaged sixteen years in copying Raphael's works. Admission to the picture, 1s.; or 3s. the course of five lectures. Children and Schools half-price.

VOYAGE to the CRIMEA and back.

Pictorial and Dioramic Tour of Europe, at the GREAT GLOBE, Leicester-square, at 12, 3, and 8.—Admission to the whole building, 1s.; children and schools, half-price.

GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—A full-length portrait model of WILLIAM PALMER is now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

FENTON'S CRIMEAN PHOTO-

GRAPHS.—The Exhibition of 350 Photographs taken in the Crimea by Mr. ROGER FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's street, entrance Piccadilly, from 10 to 6.—Admission, 1s.

EGYPTIAN HALL, Piccadilly.

—The marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world.—Admission, 1s.; reserved seats, 2s. Children half price.

PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

Theatrical Announcements.**THEATRE ROYAL HAYMARKET.**

—THIS EVENING (July 26), will be performed Shakspeare's comedy of TWELFTH NIGHT. Orsino, Mr. Howe; Malvolio, Mr. Chippendale; Sir Andrew Aguecheek, Mr. Buckstone; Sir Toby Belch, Mr. Rogers; Fabian Mr. W. Farren; Viola, Miss Swanborough; Olivia, Miss M. Oliver; Maria, Miss E. Fitzwilliam. After which, the new and brilliant ballet pantomime entitled THE CAPTIVES, or A Night in the Alhambra, in which the renowned Spanish dancers, Perea Nena, Manuel Perez, and their unrivalled Company will appear. To which will be added, MR. HUGHES AT HOME, in which Mr. Buckstone and Miss Blanche Fane will sustain the characters. With THE POSTMAN'S KNOCK. The new comedy of Second Love will be performed, for the second time, on Monday next, and repeated every evening during the week.

ROYAL PRINCESS'S THEATRE.

—THIS EVENING and during the week will be presented Shakspeare's play of THE WINTER'S TALE. Preceded by the new farce, in one act, entitled MUSIC HATH CHARMS.

ROYAL PRINCESS'S THEATRE.

MR. SPENCER LAMBERT (Treasurer) begs respectfully to announce to his friends and the public that his ANNUAL BENEFIT will take place on Monday, the 28th of July, on which occasion will be presented a Shakespearian Play, in which Mr. and Mrs. Charles Kean will appear.

ROYAL PRINCESS'S THEATRE.

MISS CARLOTTA LECLERQ begs respectfully to inform her friends and the public that her FIRST BENEFIT will take place on Wednesday, August 6, on which occasion will be presented a Farce, in which Miss C. Leclerq will appear. To be followed by Shakspeare's play of THE WINTER'S TALE. Leontes, Mr. C. Kean; Hermione, Mrs. C. Kean; Perdita, Miss C. Leclerq. Private boxes, stalls, and tickets to be had of Miss C. Leclerq, at her residence, 32, Mornington-place, Hampstead-road; of Mr. Mitchell, 33, Old Bond-street; and of Mr. Sams, St. James's-street.

THEATRE ROYAL ADELPHI.

Mr. and Mrs. Barney Williams, the Original Irish Boy and Yankee Gal, respectfully announce that their FIRST BENEFIT in England will take place this evening, on which occasion a new Yankee Farce will be produced, in which Mrs. Williams will appear as Our Gal, with a new song and dance. BORN TO GOOD LUCK: Mr. Williams as Paddy O'Rafferty, with a song and jig. Mrs. Williams also in THE CUSTOMS OF THE COUNTRY, with the songs of "My Mary Ann," and "Bobbing Around." Madame Celeste, Messrs. Webster, Wright, and Paul Bedford will also appear. Stalls and boxes may be secured in advance.

STAFFORD HOUSE.

—By Permission of HER GRACE THE DUCHESS OF SUTHERLAND.—Mrs. MARY F. WEBB (a native of Philadelphia), will give a DRAMATIC READING from the popular Work of UNCLE TOM'S CABIN, arranged for her expressly by Mrs. Beecher Stowe, which will take place on Monday afternoon next, July 23, in the Grand Hall of Stafford House, to commence at half-past 3 and terminate at 5 o'clock. Tickets, half-a-guinea each, which will be delivered to written applications only, with correct names and addresses, by Mr. Mitchell, Royal Library, 33, Old Bond-street.

Musical Instruments.**ORGAN for SALE.—THE ORGAN of**

Lincoln's-inn Chapel is now for SALE, at 100 guineas; to be removed at the expense of the purchaser between the 4th of August and the 1st of September. It contains two rows of keys, 18 stops, and was built by Flight and Robson, about 35 years ago. Apply at the Steward's office.

ORGAN.—For Sale, at the close of the

Royal Italian Opera season, the ORGAN at present used to accompany the chorus of that company. Price 40 guineas. Apply to Flight and Son, organ-builders, 36, St. Martin's-lane.

CHURCH ORGAN.—WANTED, FOR

a country church, a medium-sized second-hand ORGAN, with five or six stops. Price moderate. Address, with full particulars, F.S., "Musical Gazette" office.

BISHOP and STARR, Organ Builders,

1, Lisson-grove, South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

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